The Cultivation of the "Hands"

FOR PLAYING THE

Zither-Banjo & Banjo;

WITH

ILLUSTRATIONS & EXERCISES.

BY

A. D. CAMMEYER.

The Cammeyer Music & Manufacturing Co.,
97A, JERMYN STREET, LONDON, S.W.

1903.

PRICE ONE SHILLING.

"THE BANJO WORLD."

Price 3d. Post Free, 4d.

THE FIRST PAPER EVER DEVOTED TO THE

BANJO, MANDOLINE & GUITAR,

And the only recognized authority on these instruments.

Published on the 1st of every Month.

ORIGINAL MUSIC IN EACH NUMBER.

Articles Instructive and Entertaining.

Items of Interest to Players of these Instruments.

Every Performer should subscribe for and read "The Banjo World," it is the only way to keep abreast of the Times.

Annual Subscription, 4s., post free.

Six Months „ 2s., „

97A, JERMYN STREET,
LONDON, S.W.

THE CULTIVATION OF THE "HANDS"

FOR PLAYING THE

ZITHER-BANJO AND BANJO;

WITH

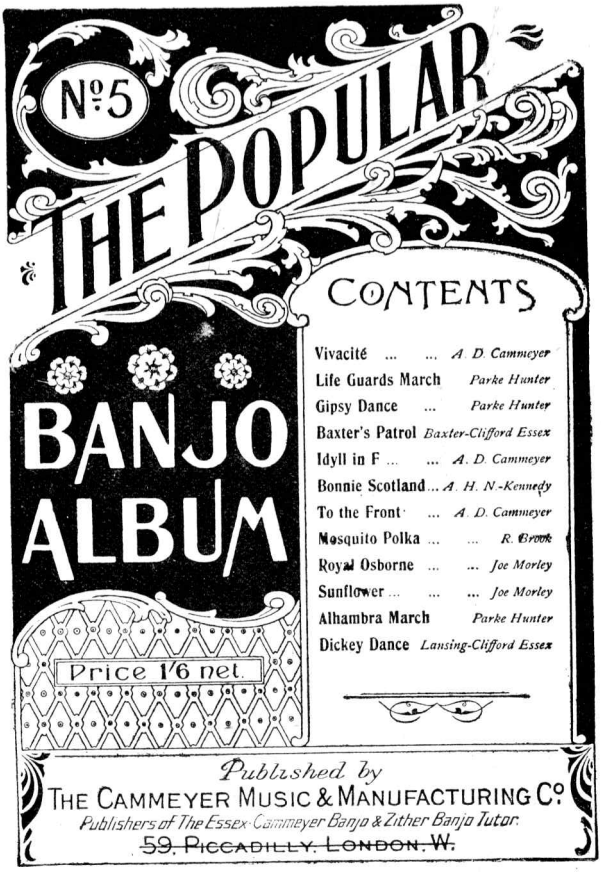
ILLUSTRATIONS AND EXERCISES.

By

A. D. CAMMEYER.

1903.

Post Free 1/6.


No. 5
THE POPULAR
BANJO ALBUM
Price 1/6 net.
CONTENTS
Vivacité ... ... A. D. Cammeyer
Life Guards March Parke Hunter
Gipsy Dance ... Parke Hunter
Baxter's Patrol Baxter-Clifford Essex
Idyll in F ... ... A. D. Cammeyer
Bonnie Scotland ... A. H. N.-Kennedy
To the Front ... A. D. Cammeyer
Mosquito Polka ... ... R. Brook
Royal Osborne ... ... Joe Morley
Sunflower ... ... Joe Morley
Alhambra March Parke Hunter
Dickey Dance Lansing-Clifford Essex
Published by
THE CAMMEYER MUSIC & MANUFACTURING Co.
Publishers of The Essex-Cammeyer Banjo & Zither Banjo Tutor.
59, PICCADILLY, LONDON, W.

The Standard Work on the Banjo to-day.

THE CAMMEYER

Banjo and - - Zither-Banjo Tutor.

With which is Incorporated the Essex-Cammeyer Banjo and Zither-Banjo Tutor.

The most complete and exhaustive educational work yet issued.

ILLUSTRATED BY PHOTOGRAVURE.

SHOWING CORRECT METHOD OF USING BOTH HANDS.

All Music specially written by Mr. CAMMEYER.

Right Hand Double Fingering Fully Explained, and the Secret of producing the Correct Tone from the Zither-Banjo, by

ALFRED D. CAMMEYER.

Price 2s. 6d. post free.

Cammeyer Patent Zither-Banjo,
£12 12s.

Cultivation of the Right Hand in Banjo Playing.

By A. D. CAMMEYER.

CHAPTER I.

THE right hand should be cultivated, to some extent, before the left hand is allowed to touch the strings: that is to say, at the outset it is necessary to acquire the rudiments of right-hand technique, which are: the correct position of the right arm, wrist and fingers, and a correct style of touch; because, directly the left hand is brought into play, the pupil's attention will be engrossed by the left-hand fingering.

The next stage of right-hand cultivation is the acquirement of alternate fingering, and that mechanical dexterity of the right hand which enables its movements to be performed almost unconsciously; thus allowing the mind to be practically concentrated upon the left hand and fingerboard during the rendition of a selection.

Arpeggio chords, with and without the top note doubled, will demand considerable practice.

Then, when an advanced stage of development has been reached, the less-used methods of manipulation should be practised, such as the several styles of tremolo, etc., and the striking of downwardly-played arpeggio chords with the third finger.

The different tonal properties resulting from different forms of fingering will be noted, and, from the knowledge gained upon the discovery of these facts, the student will be led to exceptional employments of the thumb and fingers in certain kinds of passages.

The effects obtained by the use and disuse of the nails must likewise be studied.

Another important point, to be noted, is the aid to expression gained by judiciously moving the hand nearer to, or further from, the bridge.

The final stage of right-hand cultivation consists in acquiring that sympathetic touch which marks the finished performer, and that command over the resources of the instrument which enables the player to produce, at will, all the contrasting tone colours and the subtly-graduated shades of sound.

After these prefatory paragraphs I will proceed to give the rudimentary rules of right-hand technique.

The hoop of the banjo resting on the right hip at such an angle that a sufficient view of the fingerboard can be obtained without having to crane the neck over the banjo arm, the right forearm should rest on the hoop and grip the same in such a way that, with the right side of the chest as a second support, the instrument can be maintained in position without any assistance from the left hand.

The right hand, from the knuckles to the wrist, instead of continuing in the same direction as the forearm, should be turned outwards, thus making a curve at the wrist.

The wrist, however, should be kept loose, as any contraction of its muscles impedes the free action of the fingers.

The little finger should rest upon the banjo head, and its usual place should be at such distance from the bridge as brings the tip of the thumb near to the junction of the fingerboard and hoop, on an ordinary size zither-banjo.

The thumb should be extended so that its ball comes in advance of the first finger, and the first and second fingers should fall so that the strings are struck by the inside edge of the finger-tip. See figure (E).

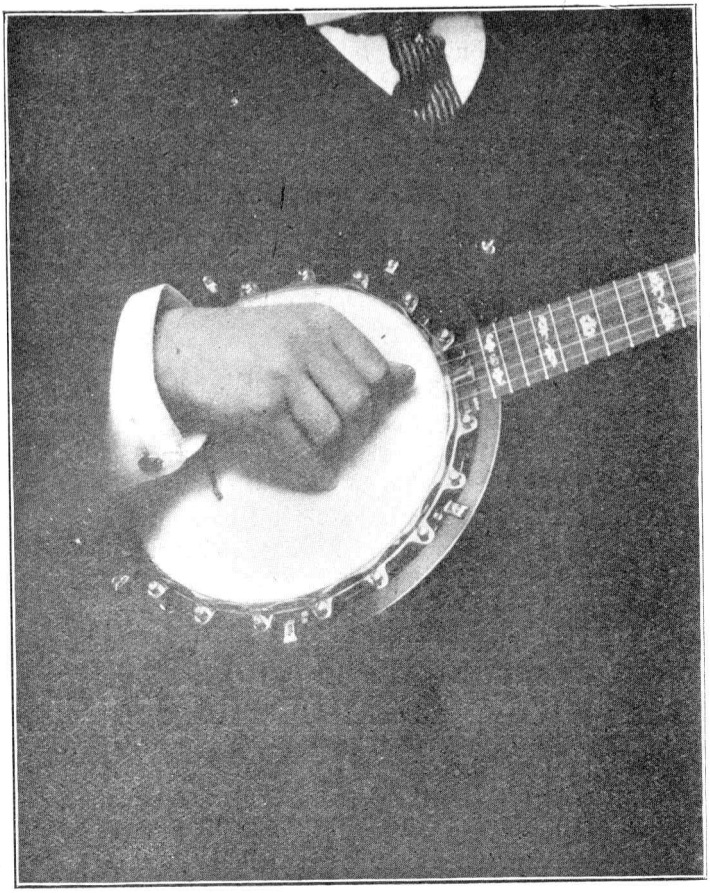


Figure (E).

Figure (F).

The normal position of the first and second finger-tips, when at rest, is about one-sixteenth of an inch above the strings. This should be the position each should assume before striking a string, and the position each should resume after striking a string. The action of the fingers in playing should, as regards the smartness of the stroke and the return, be similar to that of a pianoforte hammer. This correct style is what so comparatively few players obtain; the majority, by their imperfect technique, making a harsh noise instead of a musical sound.

When the whole hand is lifted from the instrument, all the fingers should be kept in their normal positions relatively to each other, then, upon dropping the hand again, directly the little finger touches the head, the first and second fingers will, consequently, be at the right distance from the strings as before. See figure (F).

CHAPTER II.

IN this chapter I propose to make a few brief remarks, carrying the student a step or two further, and to make a few recapitulations, that the foundations of his right-hand technique may be well and truly laid.

The forearm, where it rests on the edge of the hoop, should be three or four inches from the tail-piece. The height of the wrist above the head should be about one and a-half inches, but the precise distance depends upon the lengths of the fingers and the formation of the hand,

The little finger should be kept perfectly straight, falling so as to just reach the vellum and rest lightly upon it.

The third finger should be tucked up out of the way, so that, while it is out of use itself, it may not impede the action of the second finger.

The second finger should be immediately over the first string, the first finger over the second string, and the thumb over the third string.

The knuckles along the back of the hand should be kept well up, without being high enough to cause any strain.

The first and second fingers will then each assume the form of an obtuse angle at the large knuckle of the finger.

The hand, in its general direction, being diagonal to the direction of the strings, each

finger in striking will touch the string with the side of its tip nearest to the thumb.

If the action of the finger in striking be correct, the string, instead of being lifted, will be struck downwards, as well as sideways, and will actually descend until the finger has passed it, when its first and most vigorous rebound will naturally be upwards. Thus, the clanky, slapping noise made by players who pull the strings up is entirely avoided.

The thumb should be extended so far that when the first finger meets it the tip of the first finger should come against the joint in the thumb.

Never commence a stroke with a bent thumb, though at the moment of striking the string the ball of the thumb may, in some cases, be used to continue the stroke by itself.

Keep the muscles of the back of the hand and wrist as loose and free from contraction as possible, so that the thumb may be used to make a bold stroke without any adventitious aid from the hand or arm, and each of the fingers used in a free and independent manner. The second finger should not know what the first finger is doing, much less follow it.

It is a gaucherie to let the movement of the thumb, preparatory to playing the fourth or fifth string, cause the fingers to come into contact with a vibrating first or second string, and make a buzz, and vice-versa.

CHAPTER III.

ALLOTTING the first finger to the second string, the second finger to the first string, and the thumb to the third string, it is now my object to show the correct employment of fingers and thumb in the simplest form.

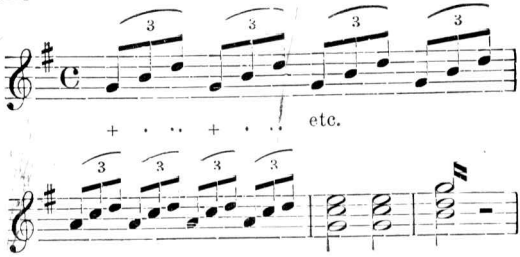
Take the following example, observing that—

The sign . indicates the first finger.

The sign . . indicates the second finger.

The sign + indicates the thumb.

These are the signs in general use for right-hand fingering, wherever such marking is necessary or desirable; and, when employed, these signs are invariably inserted underneath the notes.



Now in playing bar one, particularly observe whether, when striking the second G with the thumb, you cause a buzzing noise

just before that G is sounded. If so, the reason is as follows:—The string has not completely returned to rest after the stroke on the first beat of the bar, and you have allowed the thumb to come into contact with the vibrating string before actually commencing the stroke on the second beat.

This is a fault that is frequently heard, not only in the performances of amateurs, but in those of some of our most noted professionals.

The most careful cultivation of the right hand is necessary to ensure the production of a clean, clear tone in banjo playing.

Perhaps to players whose taste is limited to that class of jig and breakdown which depends almost entirely upon rhythm for its effect, such refinements in style count for little, and for nothing at all when a loud pedal accompaniment is provided by the player's foot.

But to players who aspire to a more elevated class of music, in which tone quality and feeling are not negligible quantities, the avoidance of this slovenly technique is of the last importance. The young student should, from the outset, therefore be severe with himself in this matter, and thoroughly discipline his thumb.

To break yourself of the bad habit, should you unfortunately have acquired it:—After

striking the third string, bring the ball of the thumb back to a point about half an inch behind the string, and at an elevation a little above that of the string itself; then strike boldly down at the string again. You will probably miss it, but do not be discouraged. Keep on boldly striking down from this distance until you can hit the string every time without fail. You will then find that you elicit a round musical quality of tone with the thumb, and will never again rest the thumb on the third or fourth string, while it is vibrating, preparatory to striking it again.

A similar procedure should be observed in cultivating both the first and the second fingers.

Let the finger take its position slightly in front of and above the string; then pick the string. Let the finger immediately recover its former position, and pick the string again while it is still vibrating. Should you hear a buzz, you will know that you have allowed the finger to rest against the string before picking it.

After you can play bars one and two with a clear tone to each note, try the two chords in bar three.

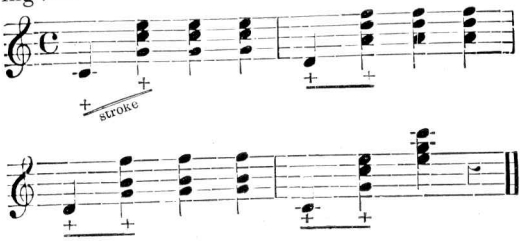
You will find that to strike such chords in succession, so as to get a pure singing tone without the buzzing, is more difficult than to

play single notes cleanly, and requires, therefore, a greater amount of careful practice. I find, myself, that there is scarcely one in twenty who come to me for lessons, or that I hear play, but exhibits an imperfect technique in this particular; and when their attention is called to the disagreeable buzzing, they generally say that they have often noticed it themselves, but thought it unavoidable.

I invariably make a strong point of impressing upon my pupils that the production of a sweet singing tone from the banjo is the first essential to a pleasing performance, and that nothing can sound nice that is marred with an abundance of disagreeable and irritating noises.

I must also state that what I have said as to the cultivation of the correct touch holds good, no matter at what distance from the bridge the string is struck.

Now to take the action of the right hand in the simplest form of accompaniment playing:—



The thumb on playing the bass note on the first beat in each bar, makes one bold downward stroke, so that as it slides off the fourth string it is brought to rest on the third string, although, of course, the third string is not sounded until the chord on the second beat is played. Be careful that the thumb rests firmly against the third string, as, should it return ever so little towards the fourth string, while that string is still vibrating, a very pronounced buzzing will be the result from the slightest contact.

This thumb stroke requires a considerable amount of practice, as, no matter how lightly or forcibly the string is struck, only the lower part of the fleshy tip of the thumb must strike the string. Never use the nail of the thumb, as it produces a harsh sound. A long thumb nail should, in consequence, be eschewed by the banjo player, so that the possibility of its touching the string may be avoided.

CHAPTER IV.

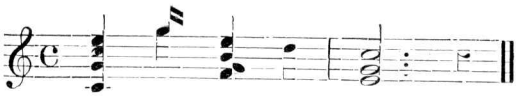
I HAVE often been asked how I strike a chord of four notes taken on the first, second, third, and fourth strings.

I know that many banjoists bring an additional finger into play in such a case—the third—more especially when all the notes of the chord are to be played together. They allot the third finger to the 1st string, the second finger to the 2nd string, the first finger to the 3rd string, and the thumb to the bass; but I myself, do not advocate the use of the third finger, as I consider its aid neither necessary nor desirable.

The thumb can easily strike both the bass and the third string, almost simultaneously with the first and second fingers picking the second and first strings respectively, so that the effect does not bear the slightest similitude to an arpeggio.

Moreover, the thumb elicits a much better body of tone from the third string than would be got by use of the first finger.

In the following example—



the thumb should, in the first chord, sound both the C and G together with one smart stroke; and, in the second chord, the F and G should be struck in the same way.

In chords of three notes, taken on the fourth, third, and second strings, I strongly recommend restricting the use of the thumb to the bass string only, and bringing over the first finger to the third string and the second finger to the second string. Thus, in the last chord of the example above, the thumb strikes the E, the first finger G, and the second finger C.

One of the most charming styles of banjo playing is to render a melody and its accompaniment at the same time, without the assistance of any other instrument; and in so doing there are several things to be considered. The melody must never be drowned by the overpowering loudness of the accompanying harmonies.

When the melody is sung by the first string, to an accompaniment hummed by the

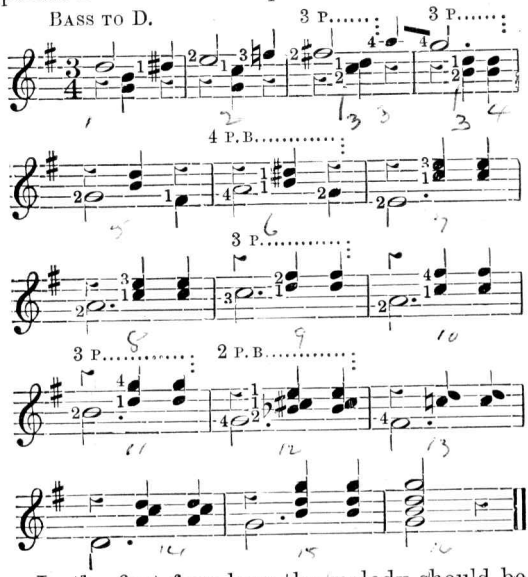
second and third strings, do not use the thumb at all, but only the first two fingers. Emphasize the notes on the first string, then allow the second and first fingers to fall lightly on to the second and third strings respectively, so as to cause them to be sounded very softly, and the melody will be heard floating above the harmony throughout the entire phrase. It will be found that the requisite balance and evenness of tone can be obtained much more easily by playing the accompaniment on the second and third strings with the first two fingers, than by using first finger and thumb.

But when the accompanying harmonies occur on the third and fourth strings, it will be proper to use the first finger and thumb for them.

When the melody is on the bass string, and the accompaniment on the third and second strings, use the thumb to bring out the melody, and the first two fingers to play the accompaniment.

When the melody is on the third string and the accompaniment on the second and first strings, the melody should obviously be played by the thumb, and the first two fingers used for the harmonies.

The following example will illustrate the points I have touched upon :—



In the first four bars the melody should be played with the second finger of the right hand, and the accompaniment with the second and first fingers on the second and third strings. In Bar 5 the melody goes to the bass string and the accompaniment to the first two open strings. Bar 6 demonstrates the use of the first two fingers to play accompaniment on the second and third strings, while the thumb plays the melody on the bass. In Bars 8, 9, 10 and 11, the melody goes to the third string, the thumb playing same. Bar 12 is explained in the previous article on the use of the thumb.

CHAPTER V.

WE have now arrived at the stage where it is necssary to employ alternation of the first two fingers, and of the thumb and first finger, in playing quick passages.

The term alternate, or double, fingering, is applied to this style of playing.

The first and second fingers are used for the first string, and the thumb and first finger for the second, third and fourth strings. There are exceptions to this rule, but they occur very rarely.

In denoting alternate fingering in music the following signs are used:

For 2nd finger either 2 or . .
,, 1st ,, ,, 1 or .
,, thumb ,, + or ×

such marks always being written below the notes.

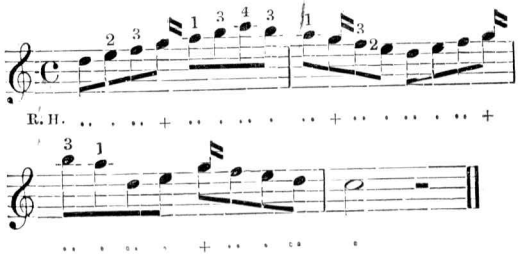
It is most essential to train the first two fingers to pick with equal force, in identically the same manner, and to pass each other in perfectly free action, without any strain. Bear well in mind that neither must lay against the string before striking it, and aim at getting a tone of true and pure quality.

Begin by letting the two fingers alternate on the open D string, so that the whole mind

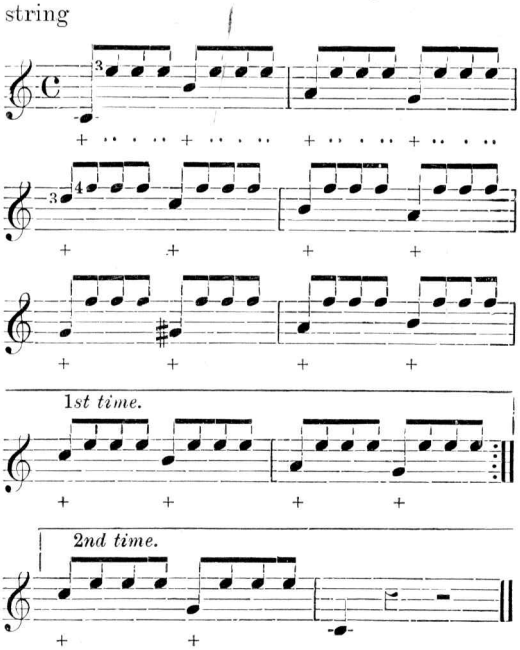
may be concentrated upon the right hand to ensure that these rules are being observed. The student will find at first that he will be very apt to spread out his fingers, so that, at the knuckles, there is a considerable space between them; and he will strike with an uneven touch. This is radically wrong; the action of each finger in alternate fingering must be identically the same as in repeated striking with the single finger.

The second finger being the governing finger of the first string, should always begin in playing a passage which commences on that string; and when the octave G occurs in the run, and is played on the fifth string by the thumb, and the run then continues on the first string, the second finger should always be used immediately following the thumb in both ascending and descending passages.

Practice the following exercise, carefully observing to alternate the fingers in accordance with the markings:—



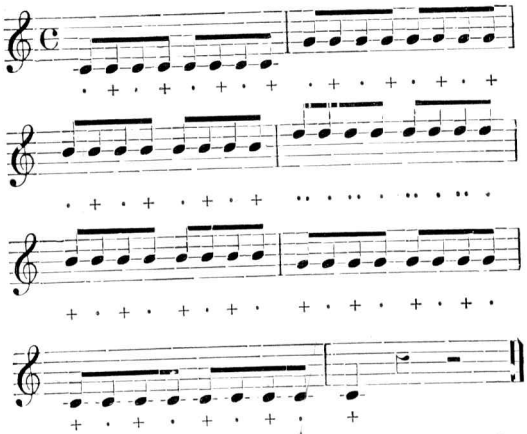
The next exercise should be played very slowly at first, and repeated again and again with gradually increasing speed. The student will note that the thumb plays all the notes on the fourth, third and second strings, and the two fingers are used only on the first string



The next thing to be done is to cultivate the thumb and first finger in alternating on the second, third and fourth strings. The

student must be most careful to see that he does not twist the wrist when striking the bass string with his first finger; but simply let the hand move gently over without changing its angle at the wrist in any way.

The practice of the following exercises will serve to cultivate, in its simplest form, the alternation of the thumb and first finger:—



Begin by striking the bass string with the first finger, followed by the thumb, carefully watching the first finger to see that it does not raise itself high up as the thumb strikes the string, this being a very common fault with many players. It will be seen that the first finger begins the passage on each string in ascending, until the first string is reached,

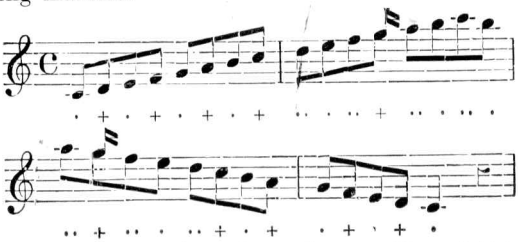
when the second finger begins, while in descending the thumb takes the lead on the second, third and fourth strings.

The passing from one string to another must be made perfectly smoothly; and evenness of touch must be most assiduosly cultivated to produce evenness of tone. Then, when by diligent attention the student has attained proficiency in these exercises, his application must be continued, to the end that he may acquire that mental and mechanical automatism in alternate fingering which is necessary to ensure its instinctive adoption wherever advisable.

CHAPTER VI.

HAVING, by practice of the three preceding exercises, progressed so far in alternate fingering as to have attained some proficiency in using the first and second fingers alternately on the first string, the thumb indifferently on the second, third and fourth strings, and the thumb and first finger alternately on repeated notes upon the second, third and fourth strings, the student may advance another step.

He should now apply alternate fingering to diatonic scale passages in which several strings are used. To that end he should first of all practise two octaves of the scale of C major, commencing, as shown, on the open bass string, and carefully following the fingering marked.



A curious thing about the practice of this exercise is that the novice may imagine that

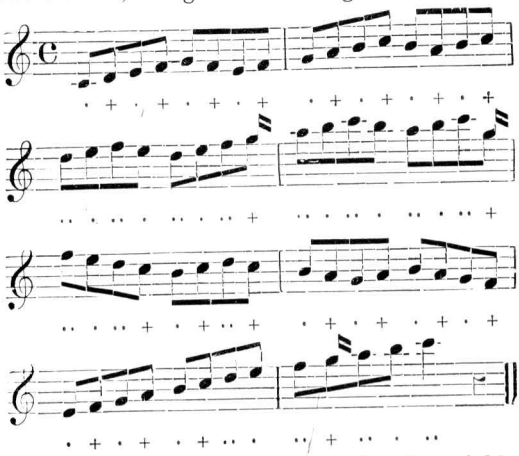
he is alternating either the first and second fingers, or first finger and thumb, continuously throughout, whilst he is unconsciously making two consecutive strokes with one finger or the thumb somewhere. To discover whether or not he is using the same finger or the thumb twice in succession, he should ever and anon make a break at different degrees of the scale to notice if his last stroke was made correctly or not. It will be observed that in this exercise the markings are identically the same ascending and descending—i.e., whichever finger plays a note in the ascending scale, that same note is struck by the same finger in the descending scale; and the thumb also has the same notes allotted to it in both cases.

Apart from any actual mistake in fingering, it is generally found that a beginner will have some weak spot in his scale playing, and wherever such happens special attention must be devoted to it, and the part where it occurs practised by itself.

When the student can play this double octave scale of C, ascending and descending, with both accuracy and facility, he should practise the same without stopping at the last C in descending; but counting that note as a quaver, and the first of a two-octave scale, ascending and descending, he should continue the exercise, playing the two octaves

from ten to twenty times in unbroken sequence, with gradually increasing speed.

The following example is an excellent exercise to practice, to become thoroughly conversant with the proper fingering of the various degrees of the scale of C throughout two octaves, using all five strings.

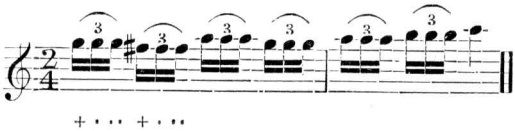


There are some players who invariably alternate the thumb and first finger on the first string; but, without altogether condemning this method, I strongly advocate the use of the first and second fingers only, as a general rule. My reason for this is that there is usually such a marked difference in the tone produced by the thumb on the first string to that elicited by a finger, that it

is exceedingly difficult to get that near approach to evenness of tone which is obtained by the use of the fingers only.

Occasionally there are exceptions, where it is an advantage to use the thumb on the first string; but these very exceptions go to strengthen my contention, because it is precisely when this peculiarity of difference in quality of tone is sought to be made use of, that these occasions occur.

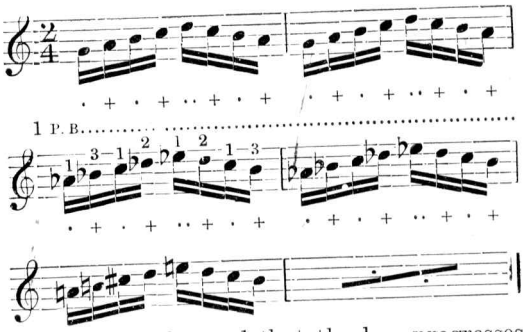
For instance, a bold downward stroke of the thumb may be advisedly employed on the first string when it is desired to get a strongly emphasised slur; and, in a quick passage of triplets on the first string, the thumb may be used in conjunction with the first and second fingers, as in the following example; the thumb being used for the first note of each triplet to give the accent, followed by the first finger, and that by the second.



CHAPTER VII.

THE ultimate purpose of the student's next studies in alternate fingering should be the acquirement of the utmost regularity. To attain this regularity a system of exercising the right hand must be pursued, until its consistent automatic action can be relied upon, no matter what the left hand is doing. Then whatever nervous tension the mind may be subjected to by left-hand difficulties, the right hand will perform its allotted task unconsciously.

In this course, the student will find the practice of the following exercise very beneficial:—



It will be observed that the key progresses a semitone higher after each couple of bars. For instance, the first note in the first bar is

G, the tonic of the key of G major. After two bars a parallel passage is commenced on A♭, the tonic of the key of A♭ major. After two more bars the sequence is continued in A major, and this progression should be carried on until, at the 17th position, the key of C is reached for the second time; the first time of its occurrence being, of course, at the 5th position.

Incidentally, this exercise will afford useful training to the left hand in fingering the strings at the varying heights at which they lie above the fingerboard, through the long length over which the extended exercise ranges.

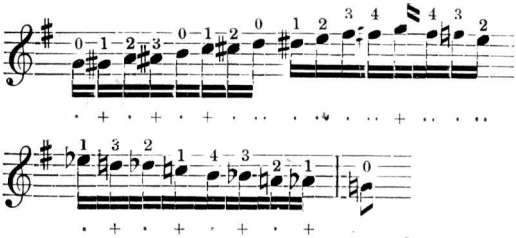
The left-hand fingering in each key after that of A♭, which commences at the third bar, should be precisely the same as the fingering used in that key.

In this exercise, as in the preceding ones, observe the rule to commence slowly, and repeat again and again with gradually increasing speed, the acceleration being regulated by the ability to maintain evenness of tone.

The student may now progress to the application of alternate fingering to chromatic scale passages, and this step presents considerable difficulties. But he will find that if he has conscientiously cultivated his right hand according to former formulas, the training

will stand him in good stead at this juncture, and enable him to take this step with less difficulty than otherwise.

We will begin by taking the chromatic scale of G, using only one octave in ascending and descending. The particular feature in this exercise, and the one to which I desire to draw the student's special attention, is the manner in which the descending portion is treated.



The first point to be noticed is that, after the E♭, the next note, D, is taken on the second string; then after C the next note, B, is played upon the third string: thus the use of both the first and second open strings is avoided. This formula is the one to be applied to similar chromatic passages at any part of the fingerboard, and the student cannot attach too much importance to it. The knowledge of its principles, and the power to practically apply them, will enable the player to successfully cope with many difficult passages occurring in music for the banjo.

CHAPTER VIII.

INTERRUPTING, for the nonce, the studies in alternate fingerings, I now propose to devote a chapter to a few remarks on the work of the right hand in harmonics, which, for the most part, will be supplementary to the instructions given in tutors.

Harmonics taken on the open strings are called harmonics of single touch—sometimes natural harmonics; harmonics produced on stopped strings are harmonics of double touch—sometimes called artificial harmonics.

The only point calling for comment in harmonics of single touch is the different distances from the bridge at which the right hand should strike the strings in order to elicit the harmonic note most easily. When the harmonic is given by halves of the open string, that is, when the nodal point touched by the left-hand finger is at the twelfth fret (see figure G), the harmonic note can be easily elicited almost anywhere; but when smaller segments of the string give out the harmonic, it is necessary to be careful to avoid striking the string at, or very near, a nodal point. The student should make himself conversant with

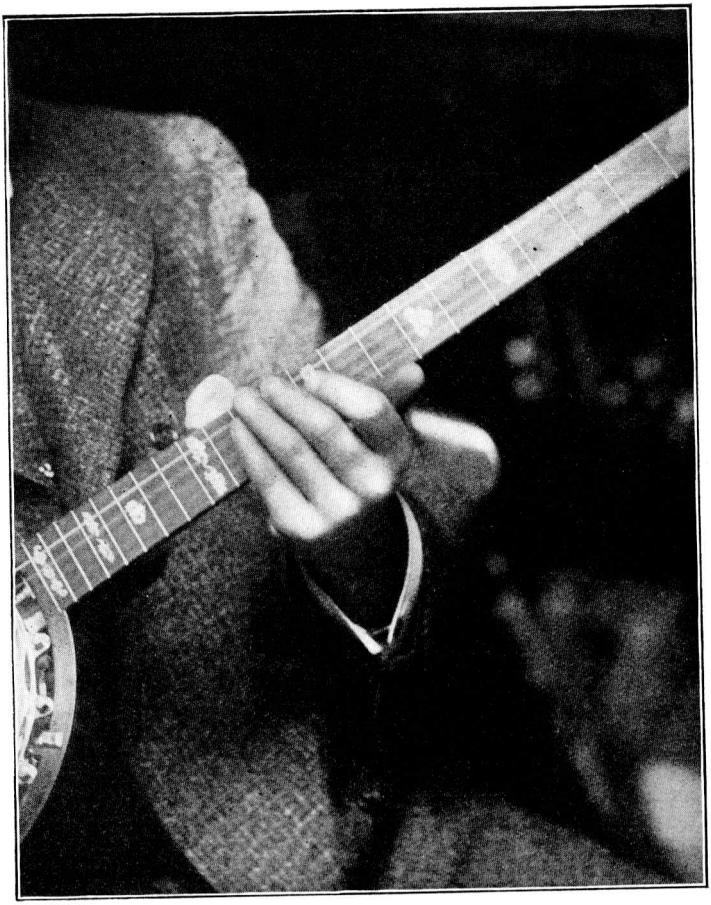


Figure (G).

the laws governing the vibrations of a string when giving an harmonic note apart from its fundamental, and he will then know which is the best point to strike the string in every case.

A faint harmonic may be obtained, after striking a string with the thumb, by bending the thumb so that its knuckle lightly touches a nodal point; but this is of little, if any, practical value.

A unique effect may, however, be obtained after striking a string in the ordinary way by lightly touching a nodal point with the tip of the first finger of the right hand, and thus converting the fundamental note into an harmonic. This effect may, of course, also be obtained by the use of the left hand when the fundamental note is produced from an open string.

Another beautiful effect may be obtained by the blending of one harmonic note into another by similar means. After having made an harmonic, say at the twelfth fret, lightly flick the string at a nodal point of some different division of the string with a finger of either the right or left hand, and the first harmonic will be instantly changed to another one.

When both the touching at the nodal point and the striking of the string are done by

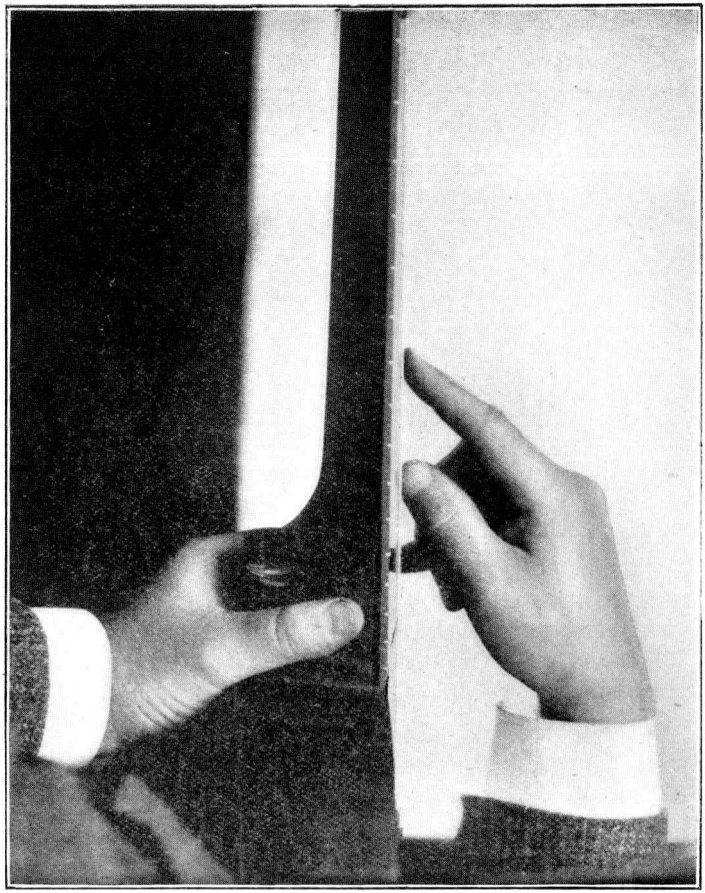


Figure (H).

the right hand, the correct method is to touch with the first finger advanced, and to strike with the thumb drawn back; not vice versa. See figure (H). The reason for this is that the contour of the fingertip is better adapted than the side of the thumb, to make a small point of contact with the string.

Harmonics of double touch are practically confined to the octave of the fundamental note, the nodal point being in these cases always twelve frets higher than the fret at which the string is stopped. Be careful to make the point of contact, of the first finger of the right hand with the string, exactly over the fret.

In playing chords in harmonics, where one or more of the notes is an harmonic of double touch, the tip of the first finger of the right hand must quickly move from string to string, to lightly touch each nodal point in succession; and the chord should be played with one stroke of the thumb, as an arpeggio.

CHAPTER IX.

TWO exercises in alternate fingering are now given, the study of which will be of the utmost assistance to the advanced pupil in his endeavour to gain a thorough insight into the principles of this branch of technique.

By distinguishing between what is essential and what is accidental, the student will learn to take both a broad and a detailed view of any similar subject-matter.

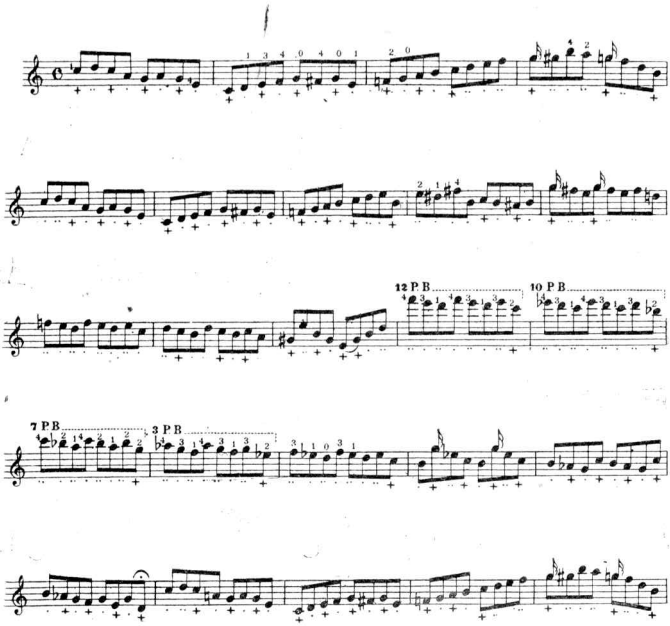
The exercises have been designedly written to embrace a considerable variety of forms, so that the study and practice of these by the pupil will help him to acquire that readiness of resource which will stand him in good stead in quickly overcoming what might otherwise prove to be awkward passages, whenever he meets them.

Passages where the thumb and first finger cross each other, between adjoining strings, have purposely been repeatedly introduced into these exercises; this cross movement being an action that requires particularly careful cultivation before it can be employed in quick passages with the necessary precision.

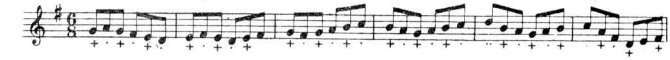
CULTIVATION OF THE RIGHT HAND.

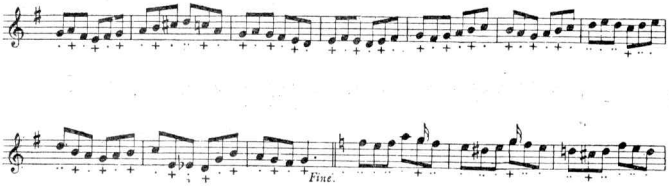
(EXERCISES.)

By ALFRED D CAMMEYER



Tune 4th to D.





Decision of touch and pureness of tone, together with rhythmic regularity of action, must be aimed at to produce smoothness of effect. Accent, emphasis, and tone colour will all be taken into consideration by the advanced player, when deciding upon the right-hand fingering to be adopted, in a piece which depends for its effect upon subtle shades of expression.

An example of the crossing of the first finger to the fourth string immediately after the thumb has been used on the third string occurs at the end of Bar 1 in the first exercise. The thumb strikes the G, and the E is then played by the first finger; after which the thumb strikes the C on the first beat of Bar 2.

In Bar 12 of the first exercise it will be noticed that the thumb must play E and G with one stroke; this being indicated by the tie line.

In the Second Exercise a similar system of alternate fingering to that of the first exercise has been worked out in 6-8 time, with the bass tuned to D.

The benefit of these exercises, if thoroughly practised by the student, will be apparent to him whenever he encounters difficult passages of a similar nature.

CHAPTER X.

CHROMATIC scales commencing on the third string, and ascending one octave, as exemplified in the next exercises, should be diligently practised.

With the exception of the first scale, that in G, in which two open strings are used, the third and the octave, the formula I have given for positioning and fingering the Chromatic Scales is identical throughout. The first four notes are taken on the third string, the next three notes on the second string, and the last six notes on the first string.

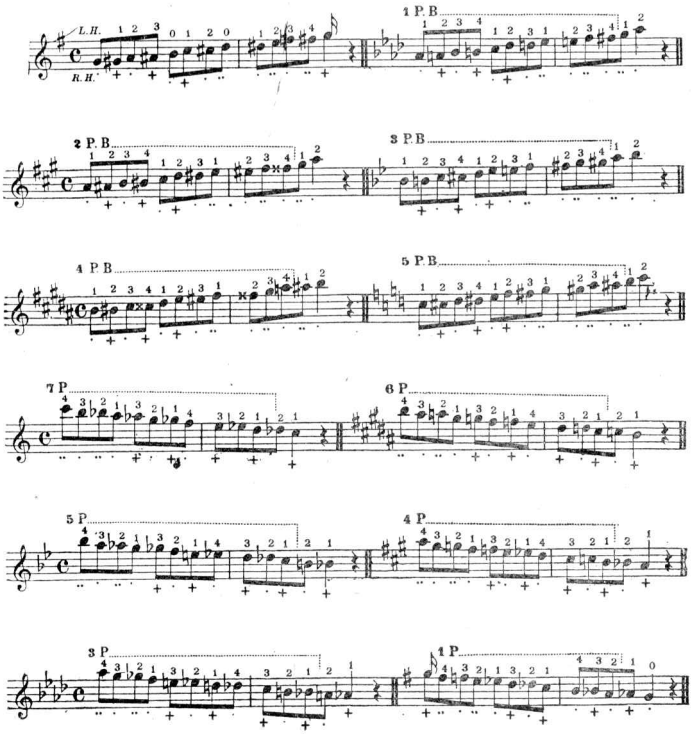
In the alternation of the right-hand fingers, the order followed is: first finger, thumb, first finger, thumb, and so on until the first string is reached, when the order changes to second finger, first finger, second finger, first finger, etc.

Descending Chromatic Scales, commencing on the first string and ending on the third, from the next exercise. Here, also, with the exception of the last scale, that in G, where both the octave and open third strings are used, one formula only is used throughout. The first four notes are played on the first

CULTIVATION OF THE RIGHT HAND.

(EXERCISE.)

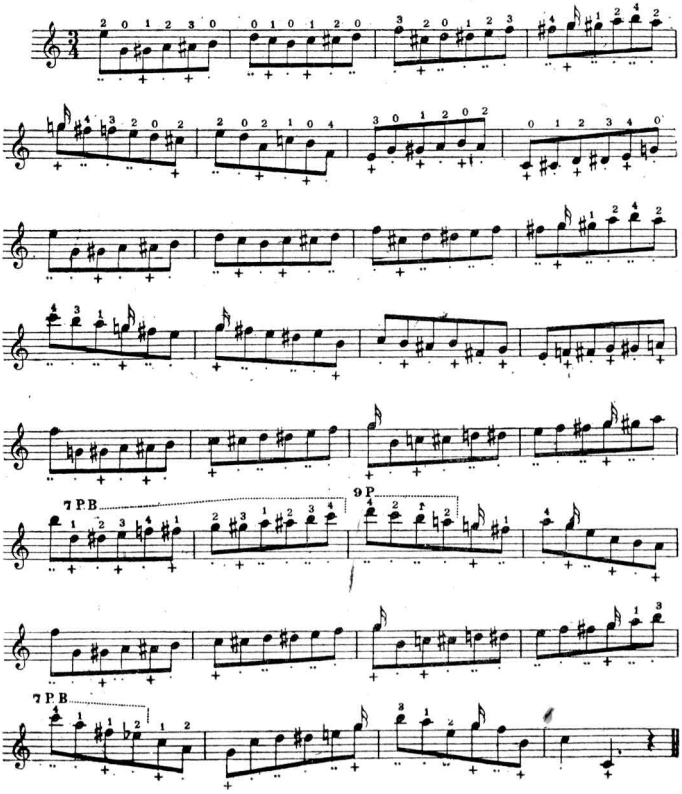
By ALFRED D. CAMMEYER.



CULTIVATION OF THE RIGHT HAND

(EXERCISE.)

By ALFRED D. CAMMEYER.



string, the next three notes on the second string, and the last six notes on the third string.

In the alternation of the right-hand fingers the second and first fingers are used in this order, alternately, on the first string, while thumb and first finger, in this order, are alternated on the second and third strings.

In both the ascending and descending Chromatic Scales I have given the manner of alternate fingering usually adopted by myself, but it would be equally correct to start an ascending Chromatic Scale with the thumb for the first note on the third string.

An exercise is also given in which chromatic passages of various lengths are intermingled with diatonic passages.

In this exercise it will be seen that the first bar of line 6 presents, in its sequence of notes and the order in which the strings are used, a parallel passage to the first bar of line 1; but in line 1 the first note on the third string is marked to be played by the first finger, whilst at the corresponding place in line 6 the note is marked to be played by the thumb. If a player finds it helpful to adopt either one of these methods of alternation, to the exclusion of the other, he should do so, and disregard the alternative scheme.

Cultivation of the Left Hand in Banjo Playing.

CHAPTER I.

THE ease or difficulty with which the banjo student stops the strings, and makes long stretches on the fingerboard, depends upon the correctness or incorrectness of his training. Teachers differ in many ways as to the position of the wrist, which is the most important factor to be studied. My contention is this: the wrist should be perfectly straight, the same as is taught by the best masters in the art of violin playing; for no doubt the moment you contract the muscles of the wrist by bending, the fingers not only lose their flexibility, but also their proper position on the strings. See figures (A) (C). One great advantage derived from the loose wrist, is the ability to make long stretches easily. I have often had lady pupils come to me for instruction, whose hands were particularly

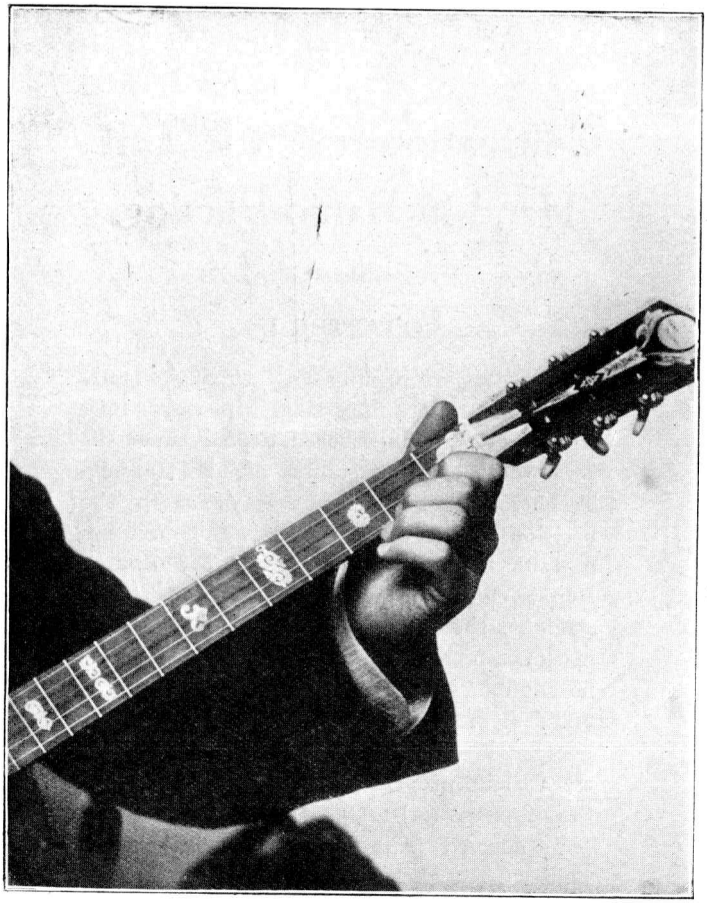


Figure (A)

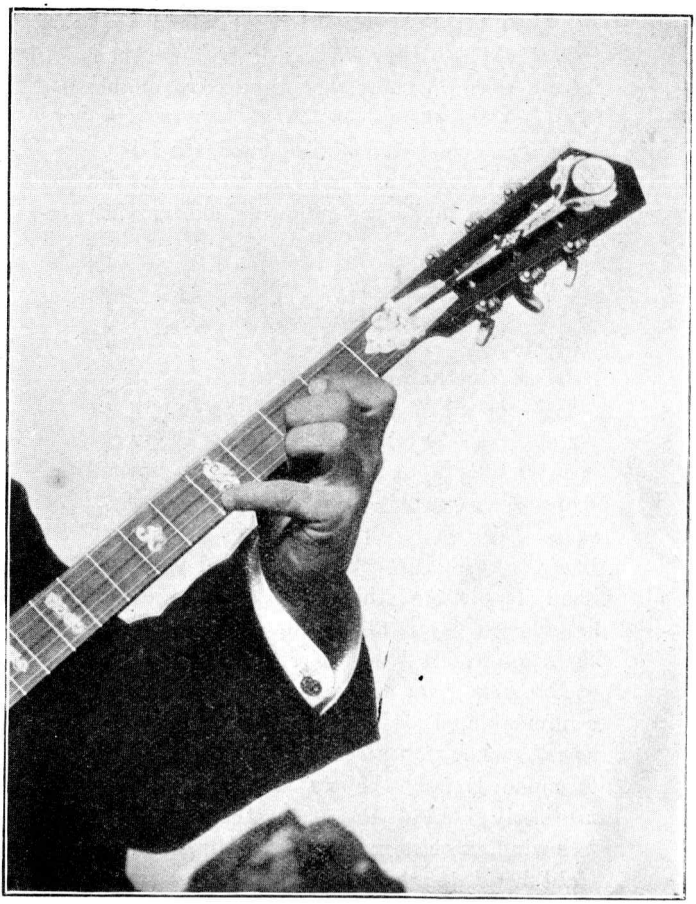


Figure (C).

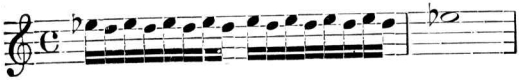
small, and they generally complained that they could not play my music because their fingers were so short that they were unable to stretch the chords.

Let me dispel that idea at once, for I have never seen a natural hand, yet, that could not be made to make the following chords with ease—

if treated in the proper manner.

It is especially in the use of the fourth (or little) finger in chord work that the wrist is more apt to be thrown out of its normal shape, consequently it is necessary to guard against, or repair, this fault first. Let your banjo take its proper position and your left hand its place at the commencement of the fingerboard, paying at the same time particular attention to see that there is no contraction at the wrist, and that the hand is perfectly comfortable. Carefully arch your first finger so that when you place it on the first string to make E flat, the tip alone touches immediately behind the fret; then play the following exercise, not using the finger of the right hand to strike the string, but simply creating the sound by hammering and raising the first finger, being careful not to raise the

finger any higher than is necessary. At the last E flat let the finger remain firm, then



treat the second finger in the same manner, sounding the notes E natural and D sharp, and at the last E let the second finger remain firm, still keeping the first on D sharp; then the third finger is to be exercised in the same way, sounding the notes F and E, and at the F keep the third finger firm. Now you have the first three fingers on the first three frets of the first string, all properly arched, and the little finger alone remains to be treated. By hammering and raising it at the fourth fret, make it sound the notes F sharp and F natural. See figure (B). If it does not strike the string with the last joint arched, bring the right hand across and take hold of the finger, bend the joint, and make it repeatedly touch the string until you feel that the ligaments have been stretched. It is at this point that the tendency of the wrist is to bend, so take hold of the wrist with the right hand, and try the same exercise with all the fingers again; then try the passage descending, keeping the fingers on the fingerboard in similar manner, until one by one all are raised. This exercise done

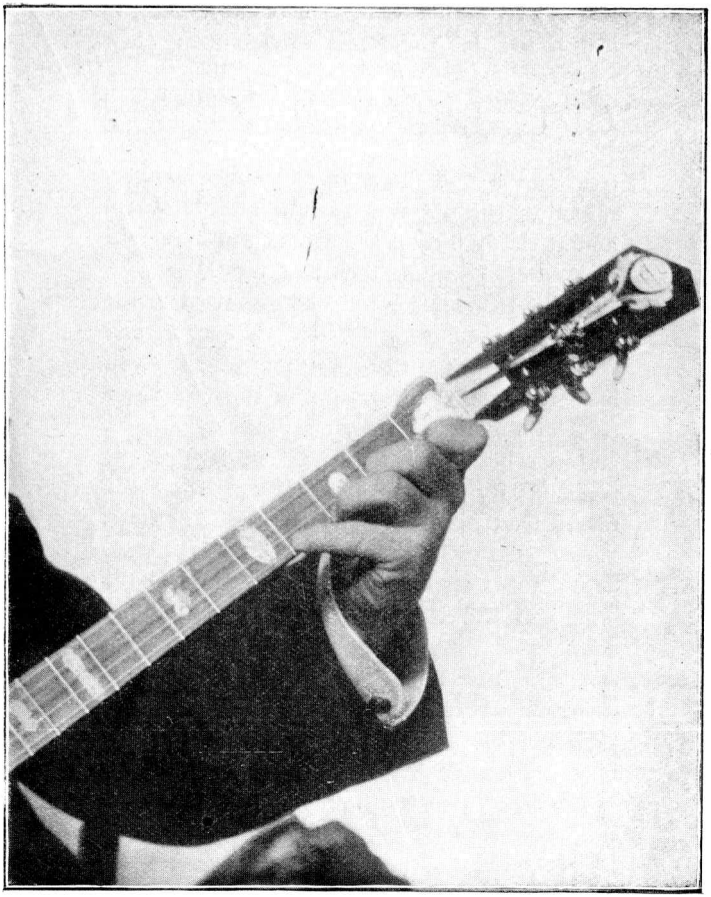
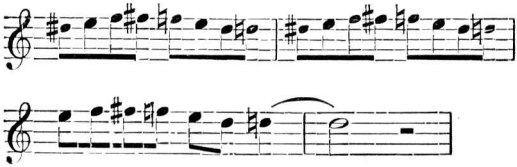


Figure (B).

only for ten minutes at a time, once or twice a day, will greatly promote the agility of the fingers.

Exercise II.—Play the following, observing the rules of the preceding exercise, beginning



very slowly at first and gradually increasing the pace; but the moment the movements become irregular, go back and begin slowly once more; then try the same formula on the second string, then on the third string, and, lastly, on the fourth; you will find the difficulties on this string the hardest to overcome, but perseverance will surmount these. These tedious exercises will bring the student his or her reward; the muscles of the fingers will become very strong, and all stopped strings will produce a much stronger and clearer tone when struck by the thumb or a finger of the right hand; all scale passages will be much easier, and the hand in general will have a different feeling altogether regarding its capabilities, and the student will find the more advanced exercises that I intend to explain much easier to accomplish.

CHAPTER II.

I NOW wish to direct the student's earnest attention to one of the most essential points in the art of banjo-playing, and that is —how to obtain legato effects, or a singing tone.

This point has been so constantly overlooked by banjoists, both in theory and practice, that musicians have come to look upon the banjo as being incapable of giving their dearly-loved legato effects.

One of the first instances in which their opinion was brought home to me, occurred at my appearance at a private reception in Grosvenor Square about twelve years ago. After playing a selection in which I obtained legato effects in passages of chords and double stops, I was approached by two gentlemen, then unknown to me, who displayed considerable interest in the nature of my instrument; so much so, in fact, that they invited me into an adjoining room which was empty at the time, and asked me for a further illustration of the resources of the zither-banjo. Both these gentlemen expressed their admiration of the effects obtained by slurring, and by the smooth blending of the chords in my modulations.

Hitherto, to their ears, the banjo had been simply a staccato instrument of very limited resources. Having expressed their endorsement of the zither-banjo, these gentlemen took occasion and trouble to interest themselves in my welfare afterwards, and showed their approval of my instrument in many ways. The worth of their judgment will be gauged when I mention their names—Sir Arthur Sullivan and Signor Tosti.

If the student has acquired some technical skill from following my previous instruction, now is the time to put it to the test in the proper rendering of a scale passage.

Let us take the key of C, playing the scale through (two octaves), from the open bass string to the tenth fret on the first string. After striking the fourth string for our first note C, stop the next note D with the first finger, keeping this first finger down until E, stopped with the third finger, is sounded. Then keep the third finger on the E until F, stopped with the fourth finger, is sounded. Further still, it will be found better to acquire the habit of keeping the first and third fingers on the D and E respectively until F has been sounding its full time. The advantage of this will be explained later. Then, continuing, keep the fourth finger on the F until the G of the third string open has been played; then stop the A

on the second string with the second finger, and hold it down until the B of the second string open has been played, and keep it down until the next note C has been struck. Keep the first finger on this C until the D of the first string open has been played, also while the second finger is brought from the A on the third string to stop E on the first string. Keep the second finger stopping this E until F has been stopped with the third finger, and played. After the thumb string has been struck for the octave G, and the first finger placed at the seventh fret of the first string, for the following note A, let the first finger continue to hold the A, while the next note B, stopped with the third finger, is played, and keep down the first and third fingers on the A and B respectively until the last note C, stopped with the fourth finger, has been played and given its full time value; then in descending the scale, the notes taken at the seventh position, which immediately follow, will be found already stopped. Follow this principle also, after striking the octave string, by simultaneously stopping both F and E at the third and second frets respectively on the first string, so that the instant F is finished E is found already stopped.

Now for the reason: Directly we raise a finger from the string the string follows the

finger. As water will find its level, so a stretched string released from a downward pressure at any part of its length immediately rises, and, in doing so, gives a slight buzzing sound—the greater the rise the louder tne buss. Therefore, if we minimise the rise we minimise the buzz. The highest possible rise of the string is to its normal level, a straight line from the nut to the bridge, whereas the least possible rise is from the line it makes from one fret to the bridge, to the line it makes between the next fret, nearer to the nut, and the bridge.

Keeping down, wherever possible, the finger stopping a note until the next note has been sounded, and, where the second of two stopped notes is the lower, having the second note ready stopped before finishing the first note, wherever possible, is therefore, the great secret of legato playing, and the answer to the query so frequently put to me on the way to produce a singing tone.

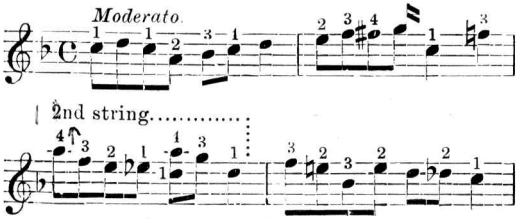
Though in the descending scale finishing on the open C string I do not advocate, on account of its difficulty, the principle I apply to the other strings being extended to the fourth string, yet, when the fingers are already stopping notes on that string after an ascending passage, I would advise pupils to keep them all down as long as possible in case of

a descending passage of those notes immediately following; the string is also easier kept in positon thus.

I would here caution the student against being led to imitate the flourishes of the banjo professor, who, with his left hand poised in the air like an eagle, suddenly swoops down upon an unoffending fret from a high altitude.

No artist of note upon any stringed instrument with a fingerboard indulges in these aerial flights with his left hand. The nearer the fingers are kept to the strings the better. Don't raise them straight up like so many Jack-in-the-boxes each time a chord is finished; the higher they are raised the longer time it takes them to get back to the fingerboard again.

As an example to practise for acquiring the smooth and legato style of playing, I give four bars of my "Idyll in F."



Bar 1.—Keep C stopped during the entire bar. Keep A stopped after it is played, till

end of bar. Keep B♭ stopped after it is played, till end of bar.

Bar 2.—Apply the rule as to scale passages by holding E, F and F♯ until the octave G is played. Keep C stopped while F is sounding.

Bar 3.—Keep 1st note A stopped until it is played again on the third beat with D. Then keep this D stopped until it is again struck on the fourth beat.

Bar 4.—After B♭ is struck on the second beat keep it stopped until the next bar is begun.

CHAPTER III.

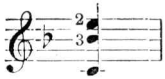
WE now proceed to the fingering of chords and double stops, and in treating upon this subject have first to note the terminology in use.

There are three terms employed to denote the forms in which chords are made: "Position," "Barre" and "Position Barre," the first two of which apply also to double stops. In making any chord, the fingers assume one of the forms denoted by these terms; "position" meaning that only the tip or tips of the fingers touch the string or strings; "barre" meaning that the first finger is placed flat across two or more strings; "position barre" meaning that a "position" is made by the tip or tips of other fingers in conjunction with a "barre" made by the first finger.

In every case the first or index finger is the governing factor in determining the number of the position, the barre, or position barre; that is to say, if the first finger falls on the first fret the chord is said to be in the 1st position, or made by the 1st barre, or taken at the 1st position barre, as the case may be. If the first finger falls on the second fret the chord is said to be in the 2nd position, or

made by the second barre, or taken at the second position barre, and so on.

Should the first finger not be employed in making a chord, the position of the chord is numbered according to the fret that the first finger naturally governs in the position that the hand happens to be; thus this chord—



is said to be taken in the first position, because the normal position of the first finger, while the second and third fingers are stopping the second and third frets, is at the first fret.

In Position Chords the ball of the thumb takes its bearing at the side of the banjo arm, not underneath, and the fingers employed are arched so that the first phalanx of each is, as nearly as possible, perpendicular to the fingerboard, while the second phalanx of each should tend backwards, thus: / not outwards, thus: —. In other words, the direction of each should be diagonalwise in relation to the space between the fret on which the finger is placed, and the fret next behind it, or between the fret and the nut if the finger falls on the first fret, and not in a direction parallel to the fret.

In Barre Chords the ball of the thumb lies underneath the banjo arm, along the centre

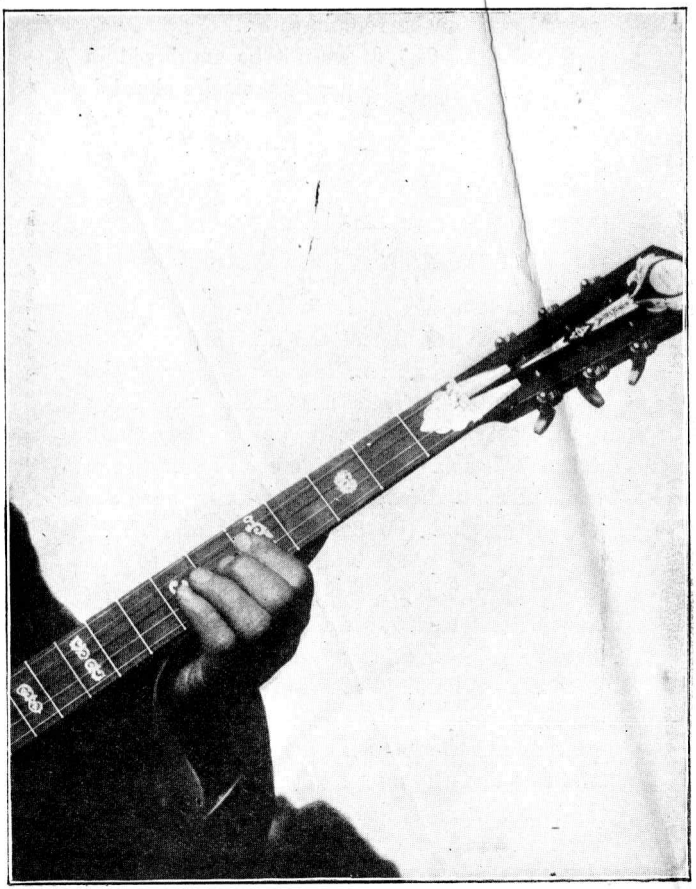
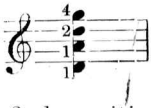


Figure (D).

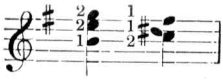
line. It must be only just behind the fret at which the first finger is making the barre. See figure (D). For instance, if the barre is made at the second fret, the thumb should be under the first fret, not under the nut. The first finger should be flat from its second joint, the third phalanx forming a right-angle with the first and second phalanges, and the wrist as free and uncontracted as it is in a position chord, thus allowing a firm pressure to be maintained between the first finger and thumb.

In Position-Barre Chords the thumb should be placed as in a barre chord, except in the case of a long stretch having to be made, when it becomes necessary to bring it somewhat farther down the banjo arm. The first finger is not always used as in a barre pure and simple. For instance, in this chord—



taken at the 2nd position-barre, the first finger takes an almost diagonal direction across the fingerboard, between the first and second frets, which facilitates the assumption by the second and fourth fingers of their normal positions on the other strings—i.e., being well arched, so that their tips alone press the

strings. But in making the second of the two following chords—



at the 4th position-barre, the first finger should be brought over so that it makes the barre across the first and second strings only, and should be laid parallel with the fret. If the first finger is left across the three strings, the hollow at the first joint, instead of the more fleshy part of the finger, is apt to come just over the first string, making it difficult to obtain a clear note. When this is inevitable, take extra care to obtain a good pressure to neutralise this disadvantage.

I have frequently been asked whether such a chord as the following—

should be defined as a position or position-barre chord; but, from the rules I have now given, the intelligent student will infer that it is a "position" chord, for although the second finger stops two strings at the 2nd fret, the first finger is not making a barre, nor is the thumb placed underneath the arm, and

it will be remembered that the difference in the placing of the thumb constitutes an important distinguishing point between a "position" and a "position-barre" chord.

In slurring from one position-barre chord to another, a firm pressure should be maintained with the fingers, while slightly relaxing the thumb during the shift.

CHAPTER IV.

MANY students experience some difficulty at first in stopping the notes of the chord A C F♯ in the first position, particularly when trying to keep a straight wrist at the same time.

The usual way is to stop C and A first, and then try to reach F♯; but the easier way to acquire a long stretch between the first and fourth fingers is to put down the fourth finger first, then reach back with the first finger and afterwards place down any intermediate finger required.

To practise stretching the above chord, therefore, first place the tip of the fourth finger firmly on the F♯, then reach back with the first and second fingers to C and A respectively, taking great care to keep the fingers arched, the wrist straight, and the thumb at the side of the neck as previously explained in the instructions on Position Chords.

An excellent exercise for gradually increasing the stretching capacity of the hand may be practised thus:—

Make the chord of G in the third position, with the fourth finger on G (first string), the first finger on D (second string) and the second finger on B (third string). Then slur

with these fingers up the fingerboard to the chord an octave above, in the fifteenth position, being very careful to keep the wrist and the thumb situated relatively the same as they were in the third position.

Play this chord, and consider it the first beat of a bar in common time; then, while keeping the tip of the fourth finger stopping G at the seventeenth fret on the first string, simultaneously slur the first and second fingers back one fret, thus making the two lower notes of the chord each a semitone flatter. Now play the three stopped strings as before, and consider this chord the second beat. For the third and fourth beats repeat the first and second respectively, slurring up one fret each, with the first and second fingers, before the third beat, and back again before the fourth beat.

For the first beat of the next bar bring the fourth finger back one fret, keeping the first and second fingers down the while; the student will now be stopping a chord in the fourteenth position similar in shape to that with which he commenced the exercise. After playing this, continue the progressions in a similar manner to the progressions made in the bar before by slurring backwards and forwards with the first and second fingers.

Complete this exercise by proceeding similarly bar for bar down the fingerboard, till at last the second and first positions are reached; the A C F♯, of the latter, being the chord whose difficulty this exercise is designed to eventually overcome.

It will be noticed that the frets are a little wider apart at each change of position, yet the increase is so gradual as to be scarcely perceptible in the upper positions.

In this exercise the pupil will be able to gauge the progress he is making in the cultivation of his left hand, by noting from time to time the last position he can make with ease.

Note well that none of the fingers employed to stop the strings leave the fingerboard during the whole exercise: let every change be made by an almost imperceptible slur.

The third finger also demands attention. Avoid the error so many banjoists fall into of partly tucking this finger under the neck; but let it be arched and kept hovering over the fingerboard between the second finger and the fourth.

CHAPTER V.

ONE of the most beautiful tone-effects obtainable on a stringed instrument having a fingerboard is the Vibrato.

To obtain a vibrato on the banjo, oscillate the left hand and forearm backwards and forwards in the direction of the length of the string, keeping the finger that is making the note well arched, and using its tip as a pivot. The forearm must be kept rigid from the elbow, with the wrist straight, and the thumb removed from the neck to allow the free play of hand.

The effective use of this admired grace in banjo playing affords great scope to the artist, as its introduction is largely dependent on his artistic perception.

An added beauty can often be imparted by the vibrato to prolonged notes, and notes marked by a pause can frequently be sustained for a longer time, by its use, than would otherwise be the case.

It is employed with telling effect on the third and fourth strings especially, while on a good responsive banjo its marked characteristics can be well brought out on the first and second strings also.

When the vibrato note is led up to by a slide, a soft vibrato may be obtained without the note being struck by the right hand. It is inexpedient to leave the right hand entirely out of consideration when treating of the vibrato, as, when a strongly-accented vibrato note occurs immediately after a slide, it is necessary for the right hand to strike the string again. Carefully avoid forcing the tone by pulling the string too hard with the right-hand finger or thumb, and, of course, avoid lifting the string. The vibrato requires a particularly sympathetic downward stroke with the thumb or finger.

In a passage where the melody is given out by long vibrato notes, with chords or double stops occurring during the time a vibrato note is being held, such chords or double stops must be played pianissimo, or the diminuendo of the vibrato note will be overpowered.

Vibrato effects in double stops are a favourite device, especially in intervals of sixths on the third and fourth strings and third and first strings. In playing passages of double stops the effect is greatly enhanced by the blending together of the successive vibrato notes by slurring, so that there is no break in the sonorous resonance of the strings employed.

This blending by slurring, however, forms

such an important part of left-hand technique, and its use is so far from confined to the subject under discussion, that I must devote a separate chapter to its consideration.

The vibrato is not, however, limited to single notes and double stops, but may be used in chord playing as well.

A word of warning in conclusion. Do not be led to the over-use of the vibrato, after acquiring facility in producing this effect; such an abuse will always be avoided by an artist, who will gain admiration for his playing by introducing vibrato effects with discrimination and taste.

CHAPTER VI.

THE importance of the slide or glide can scarcely be overrated, as its constant use on the one hand, and its neglect or infrequent use on the other, constitute one of the most marked differences between the playing of the finished performer, and that of the immature banjoist.

One of the first things a good judge of a banjo generally does, on taking up an instrument that he has not tried before, is to strike E at the second fret on the first string and glide the finger that stopped that note up the fingerboard, to see how sensitive the instrument is and how long the sound lasts; and this is an excellent test to ascertain the responsive powers of a banjo.

In banjo music most writers use a straight line, almost joining two notes, to indicate that a slide is to be made from the first note to the second. Sometimes the word "slide" is added above or below such straight line; but this is unnecessary, as the line alone is sufficiently indicative, and is not likely to be mistaken for part of the time symbols of the notes.

When a chord of three or more notes progresses, by a slide, to another chord of pre-

cisely similar formation, lines are marked between each note of the first chord and the corresponding note on the corresponding string of the second chord; each of such corresponding notes, and the slide from the one to the other, being made by one and the same finger.

When a chord played in a certain position changes to another chord in another position, in which all the fingers but one are altered, or change their relative positions in regard to the strings, the notes successively stopped by the one finger which keeps on the same string may be connected by a straight line, showing that it is necessary, after playing the first chord, to slide that finger to the note allotted to it in the second chord, and let the other fingers complete the position for the second chord without lifting the finger that has made the slide.

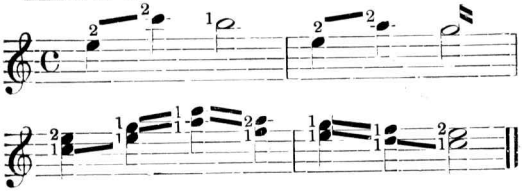
To make a slide, do not press upon the fingerboard with extra force, but let the finger making the glide simply retain its firm pressure upon the string. Be careful that the finger making the note, from which the slide starts, is placed immediately behind the fret, so that the tone may be full and strong in quality: then glide the finger up the fingerboard to the next written note, if the slide is an ascending one; if it is a descending

slide, let the finger fall slightly back before the glide is begun, so as to obtain the fullest possible vibration.

Let me impress upon the student that the art of producing slides, with good effect, depends principally upon a sympathetic touch with the left hand, the nicety of which can only be acquired by careful practice.

It is also opportune to note here the importance of striking the string downwards by the thumb or finger of the right hand.

EXAMPLE I.



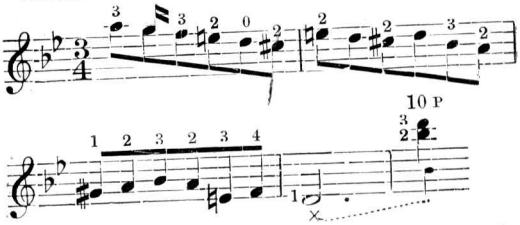
EXAMPLE 1.—In the first bar, after striking the E with the second finger of the right hand, instead of letting it sound for practically its full time value, let a considerable portion of the beat be given to the slide up to the next note C.

A tasteful player will be guided by his discrimination and correct conception of the effect intended, whether to strike the note reached by a slide, or to simply let it sound as the end of the glide.

Between the last note of the first bar, B, and the first note of the second bar, E, a slide, in which the usual technique is modified, may be introduced; this is a very useful form of the glide, but one seldom written as it involves a change of finger. After striking the B, which is stopped by the first finger, slide this finger back a little beyond the second fret; but immediately the first finger has passed the spot at which E is made, bring the second finger smartly down to stop that note before lifting the first finger from the string.

In the third and fourth bars this form of slide should be adopted, in conjunction with the simple slide, to obtain a blending of the legato tones of the double-stops, wherever a change of finger on one string occurs.

EXAMPLE II.

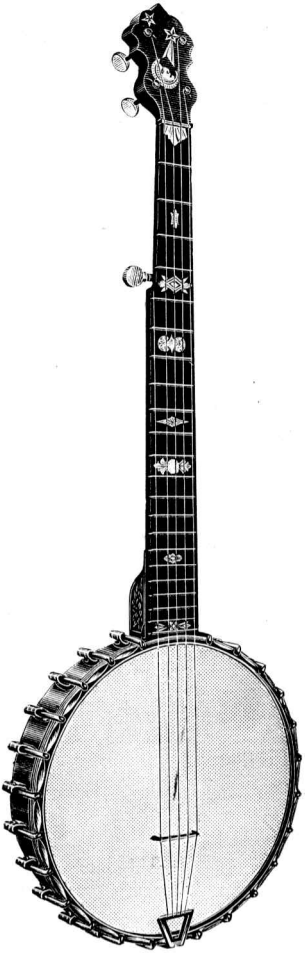


EXAMPLE 2.—It will be noticed that the double stop at the end of this extract, B♭ and D, on the second and first strings, is marked to be taken in the tenth position,

these notes being made by the second and third fingers. The reason for this is that a slide, by the first finger, is introduced from the D on the bass string in the previous bar up to the B♭ at the tenth fret on that string, which note should not be struck again, but simply be allowed to sound along with the notes B♭ and D on the second and first strings, which are picked by the fingers.

From this example it may be rightly inferred that a slide to a note, other than a note carrying the melody, may often be introduced with good effect by a player, without its being marked in the music. More often than not, slides in the melody are played too quickly. While in a march or quick movement considerable speed may be necessary; in slower and graceful measures the slide should, as a rule, be taken leisurely and made much of.

So many players limit the use of the slide to making a few sharp, incisive effects now and again during a piece, that it cannot be too strongly impressed upon the student that its most important service consists in securing the smooth blending of harmonies, taken at different positions on the fingerboard, by which the tiresome monotony of nothing but staccato tones is avoided.



Classic Banjo,
£10 10s.

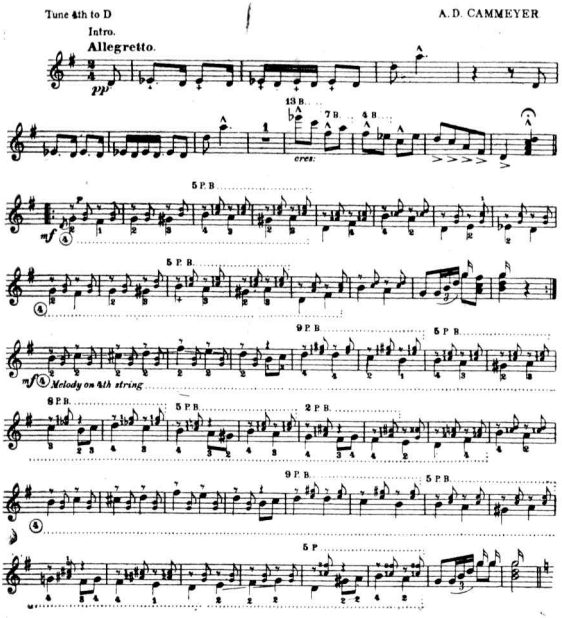
CAMMEYER'S LATEST.

Another "To the Front."

1/4 (post free 1/5).

HANDY-JACK.

(MARCH PAST.)



The Cammeyer Music & Manufacturing Co.,

97a, Jermyn St., London, S.W.

(Entrance in York Street)

ORCHESTRAL SELECTIONS.

BANJO CLUB.

N.B.—In all the following Selections the **Banjeaurine must be the leading instrument.**

		s.	d.
†**Baiser d' Amour Waltzes.** Be., 2 B., P.-B., M., and G.	net	4	0
†**Intermezzo and Valse Lente.** Be., 2 B., 2 M., Ma., and G.	,,	4	0
†**Sunny South.** Club arr. for Be., 2 B., 2 M., Ma., and G.	,,	4	0
†**Entrancement.** Be., 2 B., 2 M., Ma., and G.	,,	4	0
†**Four Little Curly-headed Coons.** Be., 1st and 2nd B., 1st and 2nd M., Ma , and G. ...	,,	4	0
***Badminton March.** Be., 2 B., P.-B., M., and G.	,,	3	0
†**Ordered Out March.** Be., 2 B., 2 M., 2 Ma., G., and Double Bass	,,	4	0
***Honey's Holiday.** Be., 2 B., 2 M., 2 Ma., G., and Double Bass	,,	3	0
***Marche Zouave.** Be., 2 B., P.-B., M., and G.	,,	3	0
***The Darkies' Dream.** B., 2 B. P.-B., M., and G.	,,	3	0
***The Darkies' Patrol.** Be.. 2 B , P.-B., M. and G.	,,	3	0
***Marche Printemps.** Be., 2 B., M., and G. ...	,,	3	0
***Cœur à tout Polka.** Be., 2 B., M., and G. ...	,,	3	0
***Chinese Patrol.** Be , 2 B., P.-B., 2 M., and G.	,,	3	0
***Talisman Overture.** Be., 2 B., P.-B., M., and G.	,,	3	0
***The Darkies' Dawn.** Be., 2 B., 2 M., P.-B., and G.	,,	3	0
***Fun and Frolic Galop.** Be., 2 B., 2 M., Ma., P.-B., and G.	,,	3	0
***Fanfare des Dragons Galop.** Be., 2 B., 2 M., Ma., P.-B., and G.	,,	3	0
***Highland Dance.** Be., 2 B., 2 M., Ma., and G.	,,	3	0
***Bonnie Scotland.** Grand March. Be., 2 B., 2 M., Ma., P.-B., and G.	,,	3	0
***Washington Post March.** 2 Be., 2 B., 2 M., Ma., and G.	,,	3	0
***Ray of Hope March.** Be., 2 B., 2 M., Ma., and G.	,,	3	0
***To the Front.** Be., 2 B., M., Ma., and G. ...	,,	3	0
***Marche Humoresque.** Be., 1st and 2nd B., 1st and 2nd M., Ma. and G.	,,	3	0
***Liberty Bell March.** Be., 1st and 2nd B., M., Ma., and G.	,,	3	9

† Single parts, 1s. each. * Single parts, 8d. each.

For Full List send to the Cammeyer Company, 97A, Jermyn Street, S.W

Ordinary Banjos.

THE FINEST-TONED INSTRUMENTS MADE.

Unsurpassed for carrying power, depth and richness of tone. Will stand any climate.

Every instrument made at our own workshops, 22, Denmark Street, Charing Cross Road, London, and personally examined and approved by Mr. A. D. Cammeyer before being sent out.

Student	£3 3 0
Boudoir	5 5 0
The Lady's "Special"	7 7 0
The Cammeyer Concert Banjo	8 8 0
The Cammeyer "Special"	10 10 0

The "Classic" Banjo ... ... Price £10 10s. 0d.

Mr. Cammeyer's latest design, highly recommended, superb tone and finish.

ORDINARY BANJEAURINES.

For Playing the Lead in B., M., & G. Clubs.

Student	£3 3 0
Boudoir	5 5 0
Cammeyer Concert	8 8 0
The Cammeyer "Special"	10 10 0

Zither Banjos.

These Instruments, **the invention of Mr. ALFRED D. CAMMEYER**, and first introduced by him into this country, are manufactured at our own workshops, 13, Greek Street, Soho, under Mr. CAMMEYER'S personal supervision, and may be relied upon as being **the finest instruments of the kind in the world.**

None are genuine that do not bear the name "Cammeyer" stamped upon the butt of the handle.

Grade 3 ... £3 3 0 | Grade 2 ... £5 5 0 | Grade 1 ... £8 8 0

The "Cammeyer" Patent (1898) Zither Banjo, £12 12s. 0d.

ZITHER BANJEAURINES.

For Playing the Lead in B., M., and G. Clubs.

Grade 3 ... £3 3 0 | Grade 2 ... £5 5 0 | Grade 1 ... £8 8 0

The "Cammeyer" Patent (1898) Zither Banjeaurine, £12 12s. 0d.

Gut Strings.

Best Quality.—1st, 2nd, and 3rd, 6d. each; 5s. per dozen.

N.B.—When ordering, please state whether ROUGH or SMOOTH finish is desired.

Second Quality.—1st, 2nd, and 3rd, 4d. each; 3s. per dozen.

Bass Strings.

"Cammeyer" Tested Bass Strings.—Black end, will tune to D, 6d each; 5s. per dozen.

Second Quality.—Warranted to tune to D, 4d. each; 3s. per dozen.

Special.—Bass D Strings, 6d. each; 5s. per dozen.

N.B.—This String is what everybody has been wanting.

Wire Strings.

The Cammeyer Gauge. For Zither-Banjos. First introduced by him into this country.—1st, 3d., 4d., and 6d. each. 2nd, 3d., 4d., and 6d. each. 5th, 3d., 4d., and 6d. each.

Banjo Plectrums, 6d. each. Bridges 6d. each. Mail Cloth Cases, 42s. each. Leather Cases, $5s. each. Patent Non-Slipping Pegs, 7s. 6d. per set.

Machine Heads, Tail-pieces, Vellums, and every class of Banjo Fittings, at LOWEST CURRENT MARKET PRICES.

The "Cammeyer" Bridge. Non-slipping and non-tilting. Price 9d. each. Every Bridge stamped. Avoid Imitations.

The "Capo d'Astro." 5s. each (for converting a Banjo or Zither-Banjo into a Banjeaurine).

Printed by

HENRY KEMSHEAD, LIMITED,

156, Westminster Bridge Road, London, S.E.